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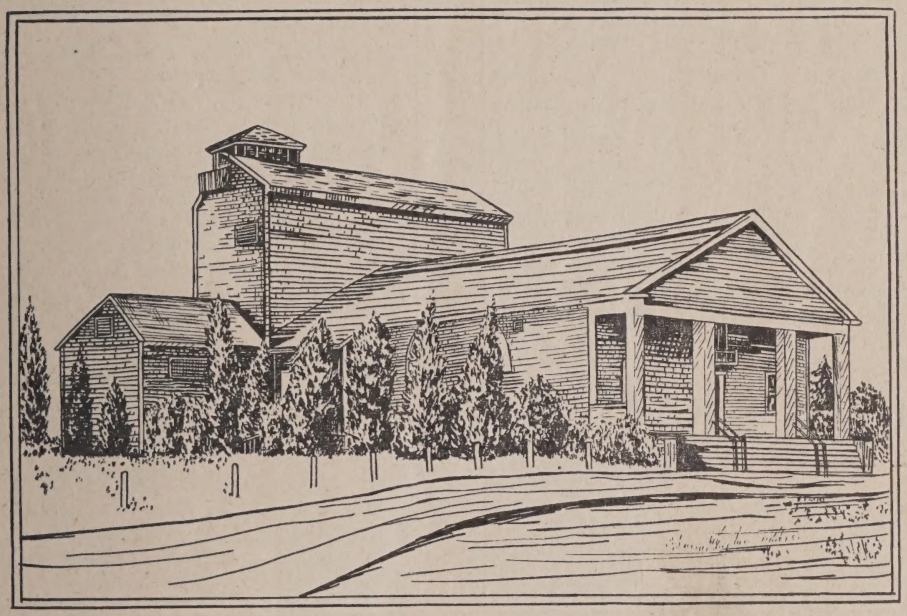

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Week of July 8th, 1946

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Anniversary Souvenir Books

The new 20-page souvenir books celebrating the 20th year of the Cape Playhouse not only list all the plays and stars that have featured every week's bill since the Playhouse was opened on July 4, 1927, but includes photographs of stars today who were either apprentices or bit players in years past and now comprise the Cape Playhouse Alumni Association.

You will find a picture of Bette Davis as she looked in 1928 when an usher at the Playhouse, or a picture of Henry Fonda, the assistant stage manager. Robert Montgomery, the young juvenile before he went to Hollywood, or Anne Baxter, the apprentice.

Also included in the large-size, 9x12, glossy-page handbook of the happenings of things past and present at the Cape Playhouse are photographs of the 1946 stars, staff and players; the stories of the plays to be presented during the season; and a complete history of the Playhouse from the days when "America's Most Famous Summer Theatre" was no more than a dream of the late Raymond Moore to its present 20th year anniversary season.

The souvenir books of "America's Most Famous Summer Theatre" can be purchased in the lobby, at the Cape Cinema and at the Cape Playhouse Restaurant.

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"THE PLAYBOY" AT THE PLAYHOUSE

GREGORY PECK, who stars in "The Playboy of the Western World" this week, is no newcomer to Cape Playhouse audiences. During its last year before shutting down because of wartime restrictions, the Playhouse found Peck in a few shows, playing supporting roles and bit parts in July of the summer of 1942.

Peck's last appearance in Dennis was as the scatterbrained ballet teacher in "You Can't Take It With You," whose favorite expression — "Confidentially, it stinks!" — added a popular idiom to American speech. Stars of that Kaufman-Hart Pulitzer Prize winner were Fred and Paula Stone. Before that play, Peck had appeared in support of Fritzi Scheff and Karen Morley in Maugham's "The Circle" and with Ruth Chatterton and Ralph Forbes in Donald Ogden Stewart's "Rebound."

Gregory Peck hails from La Jolla, California, one of the small towns between San Diego and Los Angeles. After attending the local grammar school and then San Diego High, he went to the University of California at Berkeley, Class of '39, rowing on the U. of C. crew during extra-curricular moments.

With the end of college, he headed East for further schooling, this time at New York's Neighborhood Playhouse. He was there during the winters of 1939 and 1940. Summers were spent at the Barter Theatre in '40 and at the Suffern Theatre in '41.

Before his engagement at the Playhouse in 1942, Peck had an active theatrical career—on the road. His first legitimate play found him in support of Katharine Cornell in her 1941 version of Shaw's "The Doctor's Dilemma." While touring, Miss Cornell decided to try out Henry Bernstein's new "Rose Burke," and Greg was given the honor of understudying the late Philip Merivale. "Rose Burke" never reached Broadway and once again Peck went on tour, this time with Jane Cowl in "Punch and Julia," which also reached Cain's Warehouse in the hinterlands.

Then came the turning point—the Cape Playhouse. Directly after that summer of 1942, Gregory Peck hit Broadway, appearing in three plays in rapid succession. First came an important role in Emlyn Williams' London hit, "The Morning Star," with Jill Esmond, Wendy Barrie and Gladys Cooper, the latter incidentally being one of the Cape Playhouse stars this summer. "The Morning Star," however, did not catch

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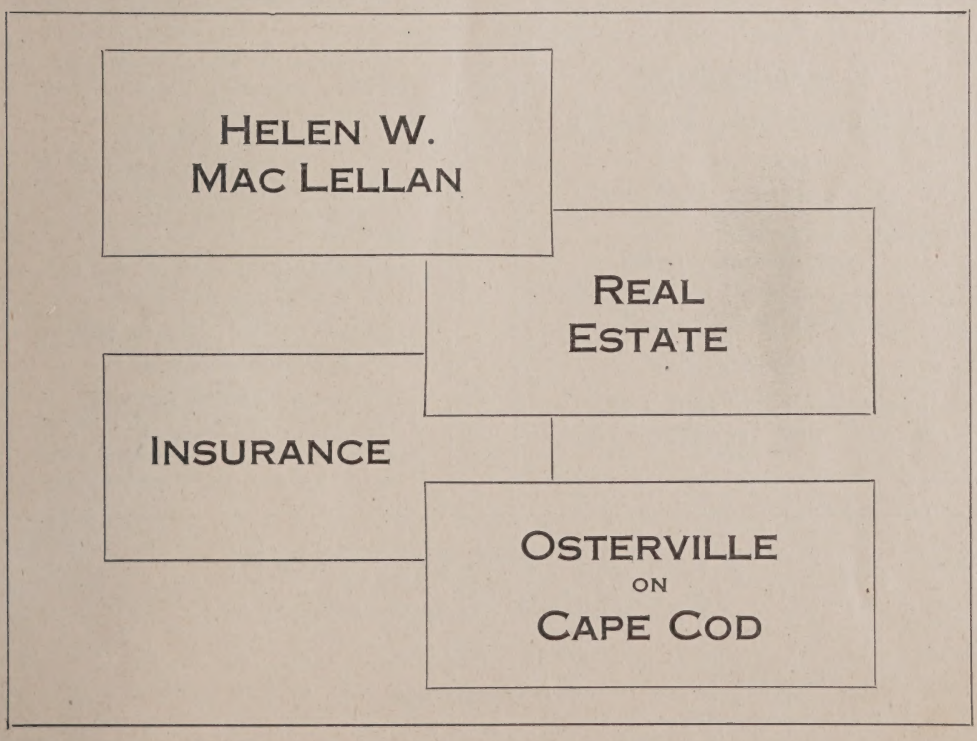
the fancy of New Yorkers, and after the closing notice, young Mr. Peck landed the leading male part in John ("The Hasty Heart") Patrick's "The Willow and I," which starred Martha Scott and Barbara O'Neill.

Next came "Sons and Soldiers," the Irwin Shaw play directed by Max Reinhardt. Geraldine Fitzgerald was star, with a supporting cast that included Stella Adler, Leonard Sues, and young Ted Donaldson, with Peck playing Miss Fitzgerald's son. The critics gave it provocative reviews, audiences were enthused, Metro-Goldwyn-Mayer bought the movie rights, but the play closed after a few weeks.

Then the call of Hollywood! Peck's first movie appearance was with Tamara Toumanova, the ballet dancer, in "Days of Glory," a non-ballet story of Russia during wartime. This was followed by 20th Century-Fox's adaptation of A. J. Cronin's "The Keys of the Kingdom." Soon afterwards came Marcia Davenport's "The Valley of Decision," in which he co-starred with Greer Garson and played the son of the aforementioned Gladys Cooper, who — as aforementioned — will be seen on the Playhouse stage for the week beginning July 22. Peck's most recent film was Selznick's saga of the psychoanalytic, "Spellbound," directed by Alfred Hitchcock and co-starring Ingrid Bergman.

On tap in the celluloid tins ready for national release are a pair of super spectacles which, according to Hollywood preview reports, portend an Academy Award "Oscar" for Mr. Peck. The first is the multi-million dollar "Duel In The Sun, with Jennifer Jones, Joseph Cotten, Walter Huston and Herbert Marshall. The other, Marjorie Kinnan Rawlings' "The Yearling," with Jane Wyman. The night before he hopped aboard the "Constellation" to come to Dennis two weeks ago, Peck shot the final scenes of Ernest Hemingway's "The Short Happy Life of Francis Macomber."

As soon as he finishes his current Cape Playhouse stint, he heads back to Hollywood for a double engagement—to begin shooting on Robert Hichens' "The Paradine Case," again directed by Mr. Hitchcock, and to wait out a couple of weeks to the arrival of the stork. He and Mrs. Peck are expecting their second child. The first, Jonathan, is now 23 months. Dennis resident, incidentally, may recall Greg's wife, Greta, who was a visitor at Mrs. Charles M. Hayden's house during the summer of '42. The Pecks were only engaged at the time. They were married the following October.



WHO'S WHO IN THE CAST

JUNE WALKER, who plays the Widow Quin, is another star returning to the Cape Playhouse this year. An old friend of Dennis play-goers, Miss Walker chalks up a hefty list of Playhouse performances, once having spent an entire season here. Her last appearances were during the summers of 1938, when she shared billing with Sylvia Sidney in an earlier production of Shaw's "Pygmalion," and of 1939, when she starred in "Merton of the Movies." Miss Walker recently returned to the Broadway scene as one of the stars of Maxwell Anderson's highly controversial drama of post-war youth, "Truckline Cafe." Among the numerous Broadway hits that she has starred in were Robert Sherwood's "Waterloo Bridge," Marc Connelly's "The Farmer Takes A Wife" (in which she co-starred with Henry Fonda, a Cape Playhouse alumnus of years back) the Helen Hayes-Maurice Evans "Twelfth Night" and the popular 1937 revival of Moliere's "School for Husbands." Not one to limit her talents to the stage, June Walker has also starred in many a motion picture, notably in the Thirties' controversial "War Nurse," in which she co-starred with Robert Montgomery, still another member of the Cape Playhouse Alumni Association.

LOUIS HECTOR, who plays Gregory Peck's father, Mr. Mahon, in "The Playboy of the Western World," was recently seen on Broadway as Judge Harry Wilkins, the father of the tumultous family, in Norman Krasna's "Dear Ruth." A veteran stage actor 25 years, he made his N. Y. debut in Al Woods' production of "The Unwritten Chapter," and has encompassed parts in works ranging from the classics, including Shakespeare and Moliere, to the modern theatre of Shaw, Capek and Sherwood. He supported Jane Cowl in "Romeo and Juliet," "Anthony and Cleopatra," and "The Road to Rome." For the Theatre Guild, he has appeared in Shaw's "The Simpleton of the Unexpected Isles" and "Arms and the Man," and also in "Storm Over Patsy" and "The Bourgeois Gentilhomme." Among his most memorable creations have been the unspeakable business man in "Outward Bound" and Black McDonald, who blitzed Prince Edward Island, in "Johnny Belinda." During the war he toured in Brazil, the Gold Coast, Liberia, the Sudan, Libya, Saudi Arabia, Egypt and Italy in "Nothing But the Truth" for the USO.

* * *

BEATRICE STRAIGHT, the romantic Pegeen Mike in this week's Synge

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comedy, is a distinguished actress who has also carved out quite a famous career for herself as a producer, being President of Theatre Incorporated, the new producing firm which startled Broadway with its first two ventures this past season—the highly successful revival of "Pygmalion" starring Gertrude Lawrence and the visit to America of London's famed Old Vic Theatre Company, with Laurence Olivier and Ralph Richardson. Miss Straight, who is the daughter of the world-renowned Willard Straight, is making her first appearance on the stage of the Cape Playhouse, but she has had quite an active career on many another theatre platform of Broadway, England and the hinterlands of the United States. She first studied drama at Darlington Hall, England, appearing in several British productions afterwards. In America, she helped set up the Chekhov Theatre and Drama School, headed by Michael Chekhov, nephew of the famous playwright and currently one of Hollywood's leading character actors, viz., "Spellbound" and "Spectre of the Rose." Miss Straight has toured this country in "Cricket on the Hearth," "The Possessed" and "Twelfth Night," in which she played Viola. She also performed them on Broadway, where she was later seen in Albert Bein's "Land of Fame," a drama of Greek guerilla warfare. Miss Straight is the wife of Louis Dolivet, editor of "Free World." They have a year-and-a-half old son, named Willard.

* * *

MORTON L. STEVENS, Michal Flaherty in the play, comes to the theatre from his family homestead in Marlboro, Mass., which has been in his family since 1698. Over a period of 37 years, he figures that he has played over 600 parts, including roles in "Winterset," "The Farmer Takes A Wife," "I Married An Angel," "Jackpot," The Great Big Doorstep," "The Streets Are Guarded," "Wingless Victory" and Katharine Cornell's "Candida." On the air, he has appeared on such programs as "Transatlantic Call," "Columbia Workshop" and "Time to Remember." Cape Playhouse patrons this season will recall Mr. Stevens as the hilarious Alfred Doolittle of last week's production of "Pygmalion."

* * *

WALLACE ACTON, who plays Shawn Keough, has performed in Margaret Webster's production of "The Tempest," co-starring Canada Lee, Zorina, and Arnold Moss; he was Dr. Einstein in "Arsenic and Old Lace" on Broadway; and Sir Andrew in "Twelfth Night," with Helen Hayes, Maurice Evans and this week's June Walker. Mr. Acton appeared at the Cape Playhouse in 1942 supporting Sylvia Sidney and Luther Adler in "Jane Eyre."

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Preface to
"THE PLAYBOY OF THE WESTERN WORLD"
by J. M. Synge

"In writing THE PLAYBOY OF THE WESTERN WORLD, as in my other plays, I have used one or two words only that I have not heard among the country people of Ireland, or spoken in my own nursery before I could read the newspapers. A certain number of the phrases I employ I have heard also from herds and fishermen along the coast from Kerry to Mayo, or from beggar-women and ballad-singers nearer Dublin; and I am glad to acknowledge how much I owe to the folk-imagination of these fine people. Anyone who has lived in real intimacy with the Irish peasantry will know that the wildest sayings and ideas in this play are tame indeed, compared with the fancies one may hear in any little hillside cabin in Geesala, or Carraroe, or Dingle Bay. All art is a collaboration; and there is little doubt that in the happy ages of literature, striking and beautiful phrases were as ready to the story-teller's or the playwright's hand, as the rich cloaks and dresses of his time. It is probable that when the Elizabethan dramatist took his ink-horn and sat down to his work he used many phrases that he had just heard, as he sat at dinner, from his mother or his children. In Ireland, those of us who know the people have the same privilege. When I was writing "The Shadow of the Glen," some years ago, I got more aid than any learning could have given me from a chink in the floor of the old Wicklow house where I was staying, that let me hear what was being said by the servant girls in the kitchen. This matter, I think, is of importance, for in countries where the imagination of the people, and the language they use, is rich and living, it is possible for a writer to be rich and copious in his words, and at the same time to give the reality, which is the root of all poetry, in a comprehensive and natural form. In the modern literature of towns, however, richness is found only in sonnets, or prose poems, or in one or two elaborate books that are far away from the profound and common interests of life. One has, on one side, Mallarme and Huysman producing this literature;

(Continued on Page 11)

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Week Beginning Monday, July 8th, 1946

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GREGORY PECK

in

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A Comedy by J. M. SYNGE

with

June Walker **Louis Hector** **Beatrice Straight**

Staged by Arthur Sircom **Settings by S. Syrjala**

CAST

Christopher Mahon ..... Gregory Peck
Old Mahon (his father) ..... Louis Hector
Michael James Flaherty, a publican ..... Morton L. Stevens
Pegeen Mike Flaherty (his daughter) ..... Beatrice Straight
Widow Quin ..... June Walker
Shawn Keough ..... Wallace Acton
Philly Cullen ..... Ronald Telfer
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The action takes place near a village on a wild coast of Mayo. The first Act passes on an evening of autumn, the other two Acts on the following day.

ACKNOWLEDGEMENTS

The Cape Playhouse acknowledges with gratitude for properties loaned: for furniture and decorations, Mrs. Charles Minot Hayden, The Treasure Barn, Mr. Roland Allen, and the Neverquit Antique Shop.

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Preface to "THE PLAYBOY"

(Continued from Page 8)

and on the other, Ibsen and Zola dealing with the reality of life in joyless and pallid words. On the stage one must have reality, and one must have joy; and that is why the intellectual modern drama has failed, and people have grown sick of the false joy of the musical comedy, that has been given them in place of the rich joy found only in what is superb and wild in reality. In a good play every speech should be as fully flavored as a nut or apple, and such speeches cannot be written by anyone who works among people who have shut their lips on poetry. In Ireland, for a few years more, we have a popular imagination that is fiery and magnificent, and tender; so that those of us who wish to write start with a chance that is not given to writers in places where the springtime of the local life has been forgotten, and the harvest is a memory only, and the straw has been turned into bricks."

J. M. S.

January 21st, 1907.

GLOSSARY OF MUSICAL WORDS USED IN THE PLAY

"Peeler," policeman; "loy," spade; "da," father; "banblas," untilled fields; "shebeen," public house; "cnuceen," little hill; "thraneen," threepence; "gob," face; "poteen," ale; "supeen," a bit of supper; "skelping," beating; "destroyed," worn out; "old hen," the plague; "lepping," jumping; "gallons," brave.

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BACKSTAGE BANTER

Everybody wants to know something about the director of a play, the man who makes the drama tick but the one the audience never sees. Here's the data on our director — ARTHUR SIRCOM, who is spending his seventh summer as resident stage director at the Cape Playhouse. A graduate of Yale, where he studied under Monty Wooley and returned in 1940 and 1941 to serve as assistant professor at the Yale Drama School, he has directed 32 plays on Broadway, including "Springtime for Henry" (of which he was also co-producer), "Sailor Beware," "Seen But Not Heard," "Penny Wise," "Men Must Fight" and "Ramshackle Inn."

A pioneer in summer theatres, Mr. Sircom joined the Jitney Players as a leading man of the original company while he was still an undergraduate at Yale, and has been manager-director of such theatres as Elvehoi-on-the-Hudson, the Westchester Playhouse and Millbrook. After a winter touring the country with Ben Greet and two winters with Henry Jewett's Repertory Company in Boston, Mr. Sircom turned from acting to directing. Hardly one to limit himself to the stage, Mr. Sircom has also directed four films for RKO and Paramount Pictures. One of the plays Mr. Sircom is directing this season is J. M. Synge's "The Playboy of the Western World," for which he has a particular fondness, having appeared in a production of it at Yale under the direction of the aforementioned Mr. Wooley, his favorite director. Sircom played the Widow Quin in the New Haven version.

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Besides being an expert in the theatrical field, he has another talented side —music. In his youth. he was leader of the Yale Symphony Orchestra and played the violin in Sleepy Hall's dance orchestra, in which Rudy Vallee played saxophone. After college and before taking up the stage director's megaphone, Arthur Sircom was a professional violinist for ten years. During the war, he was in the Special Service Division of the Army. He was discharged in 1943 and became co-director with Max Reinhardt.

* * *

HENRY LINCK, the Playhouse's master electrician for over a decade, is spending his vacation here from Broadway's Adelphi Theatre, where he supervises all electrical equipment of Orson Welles' musical extravaganza, "Around the World" (and there's plenty of equipment in that one!) Henry's here just for the first two productions and then returns to the Main Stem and Hellzapoppin . . . Another old-timer, of 17 years' standing, is master carpenter ALBERT GAZVERDE, back for the summer . . . GREGORY PECK helped property consultant BUNNY LEE chase around Cape Cod this past week to pick up the furniture, bricabrac and other props used in "The Playboy of the W. W." . . . Apprentice NANCY HOLLAND, daughter of "Boston American" columnist George Holland, and the young lady who graced a full-page of "Life" Magazine last week, helped paint the scenery for our current attraction . . . Another apprentice, MARY FICKETT, who plays the part of Nelly this week, is the lovely daughter of Homer Fickett, director of "The Theatre Guild On the Air" radio program. The Fickett family is now having a summer theatre rivalry, papa Fickett being the director of "They Knew What They Wanted," starring June Havoc, at the County Playhouse, Westport, Conn. . . . RONALD TELFER, a permanent member of the Playhouse's 1946 acting company, is quite a linguist, having provided the dubbed-in dialogue for the French version of the movie "Claudia" and others . . . ROBIN HUMPHREYS, who plays Susan Brady, last season won the auditions staged by Theatre Incorporated for young actors and actresses. Miss Humphrey's award—a job in that outfit's "Pygmalion" and the position of apprentice for T. I. . . . Apprentice PALMER DIXON celebrated his 18th birthday last Monday, July 1st, with the inauguration of the Playhouses's 20th year.

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CAPE CINEMA'S ALL-STAR FILM WEEK

The two films that fill out the week of July 8th at the next-door Cape Cinema are as star-studded as this season's roster of Cape Playhouse plays.

Continuing on the Cinema screen until Thursday night, June 11th, is the new biographical drama currently judged by box-office grosses as one of the most popular movies ever to play New York's Radio City Music Hall—"Anna and the King of Siam," co-starring Irene Dunne, Rex Harrison and Linda Darnell, and featuring Lee J. Cobb and Gale Sondergaard.

Adapted from the best-selling biography of the same name, "Anna and the King of Siam" tells the exciting and charming story of an English widow who arrives in Bangkok to teach the English language to the children of the progressive king of Siam.

For the week beginning Friday, July 12th, the Cape Cinema gives film fans a preview of 20th Century-Fox's musical romance of the forthcoming season —"Centennial Summer." Also based on a best-selling historical book, "Centennial Summer" boasts a melodious score by the late Jerome Kern; in fact the last score the famous composer ever wrote. Playing the leads in this Technicolor extravaganza of life in Philadelphia during the exposition of 1876 are Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Constance Bennett, Walter Brennan and Dorothy Gish.

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Grant Mitchell and Taylor Holmes in "The Late George Apley"

J. P. Marquand's Pulitzer Prize winning novel, "The Late George Apley," has been dramatized by George S. Kaufman. As a play, "Apley" ran successfully on Broadway for one year, proving one of the biggest box-office hits.

To play the title role in this satire of Back Bay Boston, Richard Aldrich has brought Grant Mitchell, the famous stage and screen star, from Hollywood. "The Late George Apley," next week's Cape Playhouse production, beginning Monday, July 15th, marks Mr. Mitchell's return to the theatre after several years in the movie kingdom.

Co-starring with Grant Mitchell in the role of Apley's trustworthy brother-in-law will be Taylor Holmes, and playing Mrs. Apley is Dorothy Sands, an old friend of Cape Playhouse patrons. Lovely Penelope Sack, who this past season made Broadway sit up and take notice of her beauty and youth as well as her astute business sense—being a founding father, a member of the Board of Directors and Treasurer of Theatre Incorporated, Broadway's new non-profit producing firm—plays the Apleys' rebellious daughter. Arthur Sircom is director.

Gladys Cooper Returns to the Stage July 22 !

Gladys Cooper, one of the world's most famous actresses both on stage and screen, returns to the theatre Monday, July 22, when she begins a week's engagement at the Cape Playhouse in J. M. Barrie's delightful comedy, "Alice Sit-By-the-Fire." For the past several years, Miss Cooper has taken a theatrical sabbatical leave, devoting her time to motion pictures, just a couple of which have been "Rebecca" and "The Valley of Decision."

Taylor Holmes, who will be seen in "The Late George Apley" next week, co-stars with Miss Cooper in the Barrie play, which is the story of an imaginative adolescent girl who tries to mold her family's life according to the stage plays she has seen.

To portray the role of the meddlesome but charming daughter, Richard Aldrich has also brought from Hollywood Gladys Cooper's 17-year-old daughter, Sally, who will be making her professional acting debut and her first theatrical appearance with her famous mother.

Supporting the leading players will be Joan Shepard, Donald Hastings, Millicent Brower and Amy Groesbeck.

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in

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with

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Staged by Arthur Sircom Settings by S. Syrjala

Evenings (Except Sunday): 8:30 Matinees Wednesday and Friday: 2:30

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